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**JUNE 1992**

**in**  
**TUNE**

*SOUTH JERSEY'S ALL MUSIC MAGAZINE*

**IN THIS  
ISSUE**

*GENO WHITE*

*TESLA*

*AMBUSH*

*WHITE  
ZOMBIE*

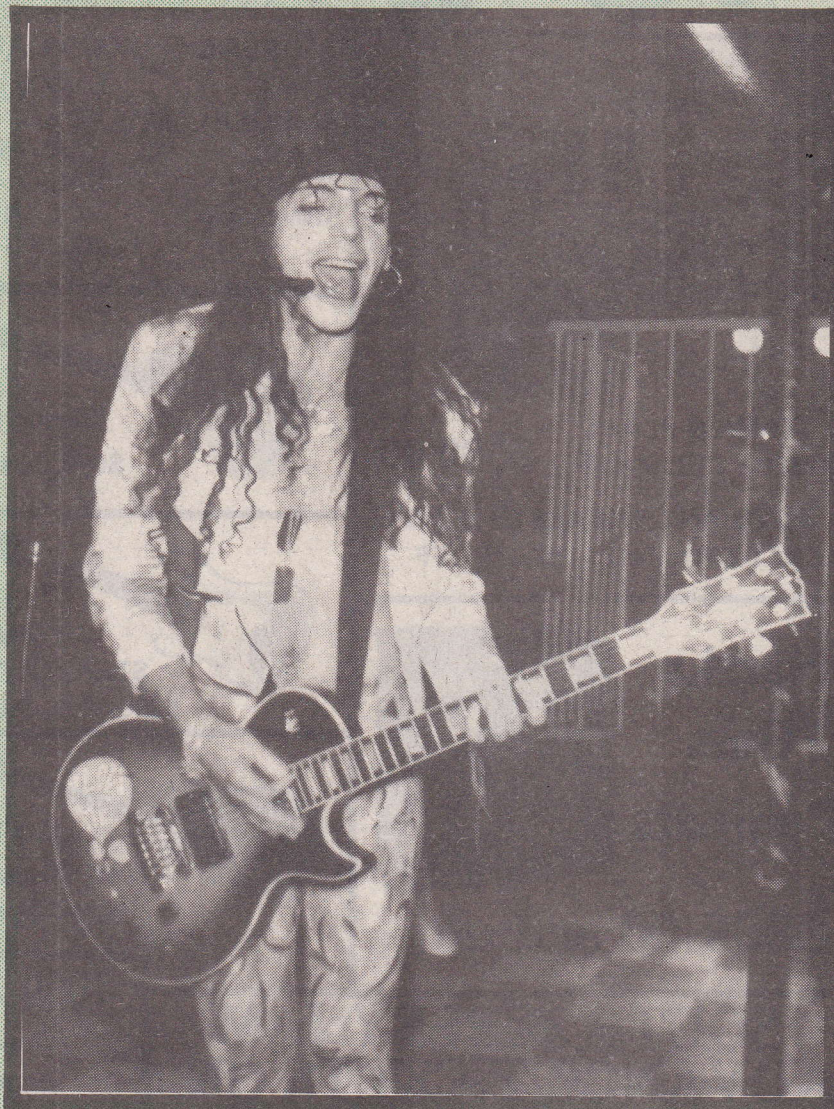
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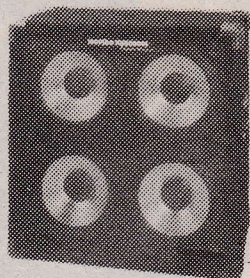
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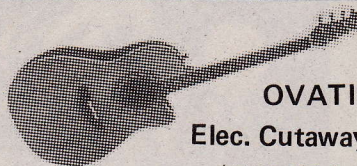
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## EDITOR & PUBLISHER

Tom Gargan

## PRODUCTION MANAGER

Elizabeth Cole

## ART DIRECTION & DESIGN

Tom Gargan

## PHOTOGRAPHY

Ed Mason

## ARTIST

Timothy W. Jahn

## ADVERTISING

Bob Kelley

## STAFF WRITERS

Meredith Kaufman

Brooke Ashman

## CONTRIBUTING WRITERS

Jeff X

Scott Campbell

Joann Taylor

## NEWSSTAND DISTRIBUTION

John Edwards



502 E. 9th STREET  
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# in TUNE MAGAZINE

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# TUNE~UPS

BY TOM GARGAN

a word from our editor...



It's summertime! The living is easy and there's some great music happening this month. I'd like to welcome our summer vacationers to the area and if this is your first copy of *In Tune* magazine, we're new this year, and I hope you enjoy it. Check out some of the happening music South Jersey has to offer. First off this month, mark your calendar for June 20 & 21 for the South Jersey Jam. It's a two-day rock 'n roll music fest featuring Rick Derringer (Rock 'n Roll Hoochie Coo) and Leslie West (Mississippi Queen) plus 10 top local bands. It's an all weather event with good food, good music and good times for all. It will be held at the Buena Vista Camping Park in Buena, NJ. For information and tickets, call (609) 696-0200. Don't miss this event!

\*\*\*\*\*

Another 'big event you don't want to miss is happening at the Wildwood Convention Hall in Wildwood, NJ, on June 14. The Vietnam Veterans of America, Chapter 602 is holding a Spring Music Festival featuring Johnny Neel (formerly of the Allman Brothers Band), Flamin' Harry, Doc Strong and the Side Effects and Face Down. The show starts at 4:00 p.m. Tickets are \$15 and door prizes and other surprises will be featured.

\*\*\*\*\*

It's a big month for the Lobster Blues Society. First off, on Friday, June 19th at Crilley's Circle Tavern in Brigantine, it's a rare East Coast appearance by Rod Piazza and the Mighty Flyers. Up the Parkway a bit at Millers Inn on Rt. 9 in Tuckerton on June 26, it's Tino Gonzales and the Santa Fe Blues Band. The show starts at 9:30 and is only \$3 at the door. For more information, see our Lobster Blues Society news features starting on page 20.

\*\*\*\*\*

Two shows you don't want to miss are the last two area performances by Ambush before they move to California. They will be at the South Jersey Jam on June 21 at Bonnie's Roxx in Atco, NJ, on Friday, July 10. Get out and see Ambush now because the next time you see them, it might be at the Spectrum in Philadelphia.

\*\*\*\*\*

I'd like to finish my article by commenting on something that made me both sad and angry. It seems that the critics panned the performance of Eric Clapton at a recent Philadelphia show, saying that it seemed like Eric was just "going through the motions" of playing. I can't believe anyone would say this. If the same thing happened to one of these moron critics that happened to Eric, I wonder, would they just be "going through the motions" of writing? I'm sure Eric Clapton is going through the motions of life right now, let alone playing and just the fact that he's out touring at all shows you what a tremendously courageous and giving person Eric is. I have a four-year-old son of my own and my heart really goes out

## Letters to the Editor

To the Editor:  
Dear Tom:

Thank you for the coverage and the cover of your May issue. We as well as many other local musicians are grateful to finally have a forum. Now there is a place for the local bands.

There is a lot of local talent and it is nice to know that someone is finally recognizing it.

Best of luck and looking forward to future "In Tune" magazines.

Thanks again,  
Deborah Black  
Critical Condition

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to Eric Clapton. There's no more tears in heaven and hopefully, no more critics either. We love you, Eric.

\*\*\*\*\*

I'll see everybody in July and remember ... play it cool, and ...

*Stay Tuned...*



# LESLIE WEST

A big man with a big guitar sound. Undoubtedly, one of the loudest and most powerful guitarists in the history of rock. Leslie West, "The Alligator Man," has quite a history himself, living hard and playing (the guitar) hard, influencing the countless guitar players to follow in his wake.

On Alligator, West's music is as fresh as tomorrow's mail. Songs like the first single, "Sea Of Fire," and his duet with Concrete Blonde's Johnette Napolitano, "The Stealer," are destined to become hits. West also engages in adventurous collaborations with ace bassist Stanley Clarke. In short, Alligator is likely to astonish anyone who is sure that, after 25 years, they know what a Leslie West album sounds like.

Leslie's first band, New York local heroes, The Vagrants, recorded a series of singles in the mid-sixties, including a cover of "Respect" that showed promise until Aretha Franklin happened to do her version. West went solo, making his first album, Mountain (a then apt description of the 300+ pound guitarist), with Cream producer Felix Pappalardi.

He and Pappalardi formed Mountain, the group, shortly thereafter. With heavy metal now a fixture in the world music scheme, Mountain's importance in hard rock history cannot be overlooked. Their first album, Mountain Climbing, with classics like "Mississippi Queen" helped define power blues rock, turning the knobs all the way up and then pulling them off.

Not a band to shy away from anything, Mountain's third ever gig was in front of nearly half a million people at Woodstock. "Our agent was Jimi Hendrix's agent and, quite simply, if they wanted Jimi," West recalls, "they had to take this unknown group. Felix had produced Cream, but I was just Leslie West from Forest Hills, New York, and our drummer (ND Smart) and keyboard player (Steve Knight) were even less noteworthy than that. The show was quite something."

Mountain continued to play live and make albums, two of which went gold. "In 1971, Felix said he didn't want to go on the road anymore, and



I did. I was a lot younger, and I wasn't ready to stop. We had played with Jack Bruce and Cream at the Fillmore West. I had it in the Guitar Speak collection and the Night of the Guitars album and European tour."

Leslie West's status as a guitar hero continues with Alligator, his new I.R.S. album. "This terrible bass player plays on my new album," jokes West. "Stanley Clarke, you might have heard of him." Clarke adds his jazzy, funky bass licks to West's distinctive guitar styling on two West originals. On "Whiskey," West and Clarke trade shots, one setting up streams of biting notes while the other uses his instrument to create nearly orchestral textures. "All Of Me" showcases both musicians in a more contemplative mode.

West's gentle version of Bobby Darren's "Dream Lover" will also be a surprise to anyone who assumed that West lacked this dimension, while an evil cover of Screamin' Jay Hawkins' "I Put A Spell On You" is pure West and lots of fun. He also takes on the classics, with a rocking

version of Greig's "Hall Of The Mountain King" fused with the "Theme From Exodus." And just to keep things completely unpredictable, he does Free's "The Stealer" with very special guest vocals by Johnette Napolitano of Concrete Blonde.

West has also expanded his horizons beyond his own music. He has worked as a musical director for the godfather of shock jocks, Howard Stern, and comedian Sam Kinison. Last year he made his movie debut as the lead singer of a cross-dressing rock band called Lana and the Cheap Girls in "The Money Pit." "I had to dress up in a pink bridesmaid's gown and a poodle skirt and angora sweater. Martha Quinn from MTV actually got me the audition. So if my film career ever gets off the ground, shoot Martha Quinn. It was her fault."

On your stereo, on the stage, or on the screen, Leslie West is constantly reinventing himself. The proof of the pudding is Alligator. Put it on and get ready to wrassle.



IN TUNE MAGAZINE GIRL OF THE MONTH-CHEYENNE







Pete Manno

Derek Manno-Cole

Art Branella

Tom Branella

## South Jersey Rock Band Making A Name For Itself

ABSECON, NJ — While the four members of The Derek Cole Band have only been together for months, musically they've already reached a level that makes it seem as if they've been together much longer. Maybe it's because lead singer/songwriter/guitarist Derek Manno-Cole has been writing songs and dreaming about the band he'd like to record them with for years. Or maybe it's the "chemistry" that Cole hit on when the four members were finally in place. Or perhaps it's the energy and emotion the listener feels when they perform.

But whatever it is, it's keeping the dream alive for Cole and the rest of The Derek Cole Band. The band, whose members came together almost by accident, is taking a shot in the highly competitive music business, which has shattered many more dreams than it's made. And, yet, people are starting to notice them.

Such people include WZXL's program director Ron Bowen, who gave them the chance to open for nationally-known Mitch Malloy even after being inundated with tapes by other local rock bands. Their producer, Ed DiBona of The Music Place in Berlin, NJ, who watched as talent and luck have combined to make things happen for The Derek Cole Band.

Of course, Cole and the others hope the next ones who notice are executives from a major record label. But until then, The Derek Cole Band will continue as they have been: recording original music, tirelessly rehearsing in Cole's southern New Jersey home and hoping for the chance to prove they have what it takes.

The Derek Cole Band was born when 25-year-old Derek Manno-Cole, whose father and uncle play in the locally renowned band The Cole Brothers, made a commitment to his music. "I felt I had written enough songs that I could give myself a shot to make it in the business," so he set about finding a way to make his dream happen.

Finding the second band member proved easy enough. Pete Manno, Cole's cousin and an accomplished and versatile guitar player was a natural to take the other guitarist spot. "Pete and I had already played together for two years," said Cole. Because both had the desire to play and

record original music, their future together was assured.

A bass player and drummer were harder to come by. Cole had settled on two players to begin recording in January '92 but the bass player's car broke down while driving to the studio. Enter local legend Tom Branelle. "I called Tom and within an hour he showed up. We recorded five songs that day," said Cole, who calls the incident that led to Branella as the bass player an "omen."

Finally, after artistic differences with the band's original drummer, Cole called on Branella's nephew, Art, who had played in a band called "The Bleeding Hearts" with his uncle at various Jersey Shore clubs. Cole points out the importance of the Branellas' shared music history. "The bass and drums have to lock in," he said and because Art and Tom already played together, the rhythm section was already very strong.

"Everything just came together," said Cole of the band's formation. His cousin adds that they'd all been playing in area bands for years and "at a moment's notice, the right people came together at the right time."

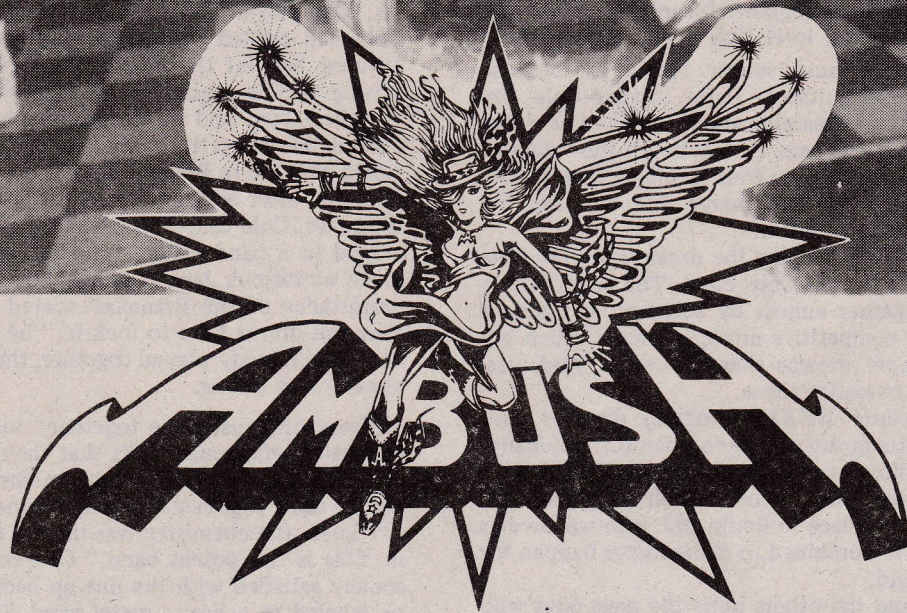
"I knew the chemistry was there. I said to myself, this is it. This is the potent band," Cole continues. "I was personally satisfied with the line-up because I didn't want to be labeled as a heavy metal band. This band is versatile. These guys can play anything."

Producer Ed DiBona, who first came in contact with The Derek Cole Band when they came to record a demo at The Music Place, also likes what he hears. He describes their style as "straight ahead rock 'n roll that offers tunes with a good hook and heartfelt performances."

DiBona gives credit to Cole and the other band members for having a good sense of themselves. "They know what they want and how they want to sound," he said. "The most I ever offer is a little melody change, a break or an edit but the rest is all them."

For The Derek Cole Band, they're hoping what they have to offer is enough. And if talent, chemistry and commitment are the keys to success in this business, this band has all it needs.





Ambush is a powerful, creative, original, hard rock band, made up of four young musicians from the South Jersey area, which gave the music industry great talent such as Bon Jovi and Bruce Springsteen.

Lead vocalist/guitarist Steve Russo first met drummer Sal Flamma in their freshman year of high school. After playing for a few years in different bands, they decided to put a band together that would be everything they always dreamed a band should be...a band with a unique show and music that would catch the attention of even the fussiest rock critic.

After searching the area for a lead guitarist who also believed in their dream, they came across Robby Sassa, who seemed to be exactly what they were looking for.

All they needed was a bass player to finish the picture. After trying out a great number of people, they came across Blake Edward. After the first practice, Blake proved to the others that he was able to fill the spot.

Ambush's live show is something you don't want to miss. The band has a tight choreographed show with non-stop entertainment. But the music is the bottom line. The songs are catchy and melodic, but have a strong edge. Ambush, voted one of the top three bands (out of 200) on the Uncle Floyd show, has been interviewed by newspapers, TV and radio shows.

With a large following in the Pennsylvania, New Jersey, Delaware and New York areas, Ambush is one band to watch on their way to stardom.



BY TOM GARGAN

*T.G.: Your name was dreamed up on the spot. Why did you keep it?*

Steve: Why? We really weren't happy with anything else we came up with. We were talkin' with our manager and it's like change this, change that, we gotta change the name and we're like, why? After we sold 6,800 copies of our album, it's stupid to change something. It's not that we were particularly blown away with the name, but it kind of fit what we were doing. Kind of like a surprise attack. It goes along with the whole idea of what we're trying to do.

*T.G.: You played a gig at Gazzarri's on Sunset Strip in Hollywood, California. How did that go?*

Steve: We played there a couple of times. It was great. Expensive deal, though. But it was worth it. We didn't make \$50,000, but it was great. You have to pay to play out there.

*T.G.: How did you go over out there?*

Steve: Very good. We did an encore, two encores which shocked the hell out of us.

Sal: We were like expecting to get things thrown at us because we're so different from everything out there.

*T.G.: Was your show the same then as it is now?*

Steve: Yeah, except musically we were a little harder.

Sal: And the bass player was blonde (laughs).

Steve: They stuck us in the worst spot you can get out there. If you're before the headliner, you're all right. We were after the headliner.

*T.G.: Kind of like a walk-out bout in boxing?*

Steve: Yeah, exactly. Just trying to hold everybody there. We were happy because it's rare when anyone stays to see the last band. We knew we had our work cut out for us, so we just had to come out and knock 'em dead on the first song or we knew we would lose 'em.

Sal: Isn't that when Rob walked out on the stage nude and everybody just stayed? (major laughing.)

Steve: No, that was on the first time; that's why everybody left (more laughter).

*T.G.: You played on a card with Cinderella?*

Steve: Yeah, at the Galaxy.

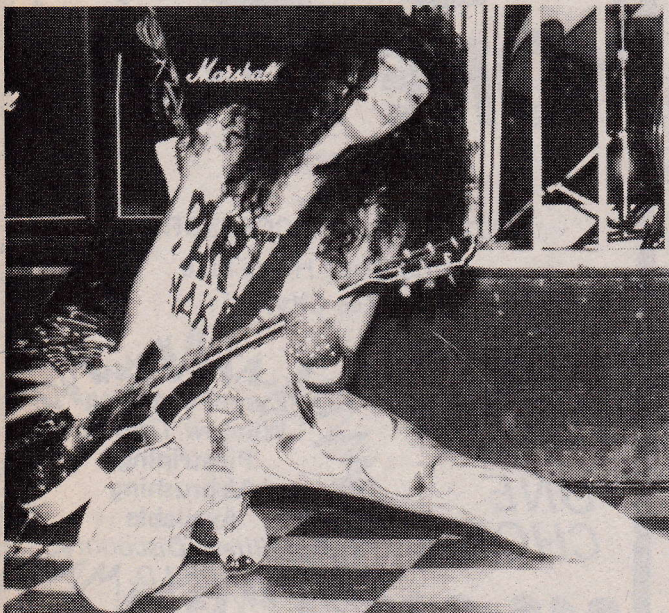
(Continued on Page 11)



SAL FLAMMA



ROBBY SASSA



STEVE RUSSO



BLAKE EDWARD



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## AMBUSH

(Continued from Page 9)

*T.G.: With your show so choreographed, is there much room for improvisation?*

Steve: We never, ever, I mean we could sit there and work on s--- for months and we go out and do it live and he'd be in the wrong spot (points to Rob), I'll be in the wrong spot, you know, and we'll all be in the wrong spot and steppin' on everybody else's toes. You can never count on everything going just the way you practiced it.

*Editor's note: Don't miss Ambush's last two shows in this area before moving to California: Bonnie's in Atco on July 10 and the South Jersey Jam on June 21, 2 p.m., at the Buena Vista Campground. Catch their show now because the next time you see them, it may be at the Spectrum in Philadelphia.*



Now, remember, that's three somersaults, then two steps to the left, then.....

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*The  
Derek Cole  
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-----Pete Manno-Guitarist



# MITCH MALLOY

The youngest of six children, Mitch Malloy was born and raised in Dickinson, North Dakota. His father had worked as a sax player in bands in his youth. Now a federal judge, the elder Malloy had serious reservations about his youngest son going into music.

"My father didn't accept the fact until he saw my record contract," Malloy laughs.

At six, Mitch was already singing in his church choir. Thanks to his older brother and sisters, he also heard lots of rock and roll. They were listening to everyone from the Rolling Stones to Donovan, from the Beatles to Iron Butterfly.

Around the time he turned 12, Mitch discovered his own music — Aerosmith, Cheap Trick, Heart, Bad Company and ZZ Top. In order to better accompany himself playing this music he now lived and breathed, Mitch started playing guitar. As his tastes expanded, so did his vocal abilities. Through high school, he fronted local bands. After high school, he went off to the Cornish Institute of Allied Arts in Seattle where he studied theory and history and took operatic vocal training. These studies helped expand both his range as a musician and a vocalist, teaching him to channel the energy, power and passion of his voice.

With that under his belt, Malloy set out to start his rock and roll career. Working at a music store back home in Dickinson, he saved up enough of a stake to buy a van and get him to the New York City area. There he moved in with longtime friend and band mate in Dickinson, Tim Wheeler (who co-wrote three tunes on "Mitch Malloy"). He fronted several bands, including his own group, Malloy, and played local clubs like the Bitter End and Kenny's Castaways. It took years of perseverance, but finally he came to the attention of RCA Records.

"Mitch Malloy," his RCA debut, presents not only Mitch Malloy, extraordinary vocalist. It also introduces Mitch Malloy, affecting songwriter. In addition to his collaboration with Wheeler, he wrote with Mark Ribler and hit machine Desmond Child.

"I knew I had a gift for songwriting and working with Mark Ribler and



Desmond Child reaffirmed that for me," Malloy said. "Through them, I saw that I was doing it right."

All of this is evident on "Mitch Malloy." Working with producer Sir Arthur Payson, Mitch has channeled all of these elements into 10 sterling tracks, combining Malloy's vocal and acoustic guitar talents with stellar backing by drummer Mickey Curry (of Bryan Adams' band) and bassist Hugh McDonald (Alice Cooper, Michael Thompson and keyboardists C.J. Vanston and Jai Winding. Together, they have carved Malloy a musical niche all his own.

At the center of it all is the voice.

From the first single, the churning, intense love song "Anything At All" to the last notes of "Mirror, Mirror," Malloy displays a versatility held together by the focus of his musical vision and the passion that never fails to come through on his vocals.

"You can't sing about something you don't care about," he stresses. "When you sing, it's a form of expression. You really must believe it in order to have anybody else believe it."

Put on "Mitch Malloy" and Mitch Malloy will make a believer out of you.



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# Hot Tracks

**LEVITATION** is gearing up for the release of its first studio album, "Need For Not," scheduled to hit the streets June 16th. The record is a powerful collection of psychedelic, mindbending tracks, guaranteed to lift you to a higher consciousness. Musical madman Terry Bickers -- formerly of London's famed House Of Love -- heads this group of U.K. gents, whose left-of-center ideas and antics have made them legendary among the British underground. **LEVITATION** will kick-off a series of U.S. tour dates this summer. Definitely one of the greatest live bands of the '90s and one not to miss!

Speaking of great live bands not to miss...Vancouver's industrial Godfathers **SKINNY PUPPY** return to the scene with a new album, "Last Rights," and a massive world-wide tour with opening band Godflesh. This tour, their biggest production to date, will encompass their long-held anti-vivisection beliefs with "Last Rights" themes of death and rebirth guaranteed to take you on a roller-coaster ride of persecution, delusion and paranoia! In addition, check out the band's new video for "Killing Game," which debuted on MTV's "120 Minutes" May 10th...a mesmerizing display of light and images guaranteed to keep you spellbound.

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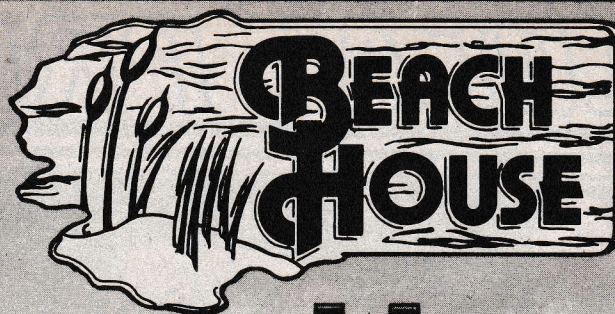
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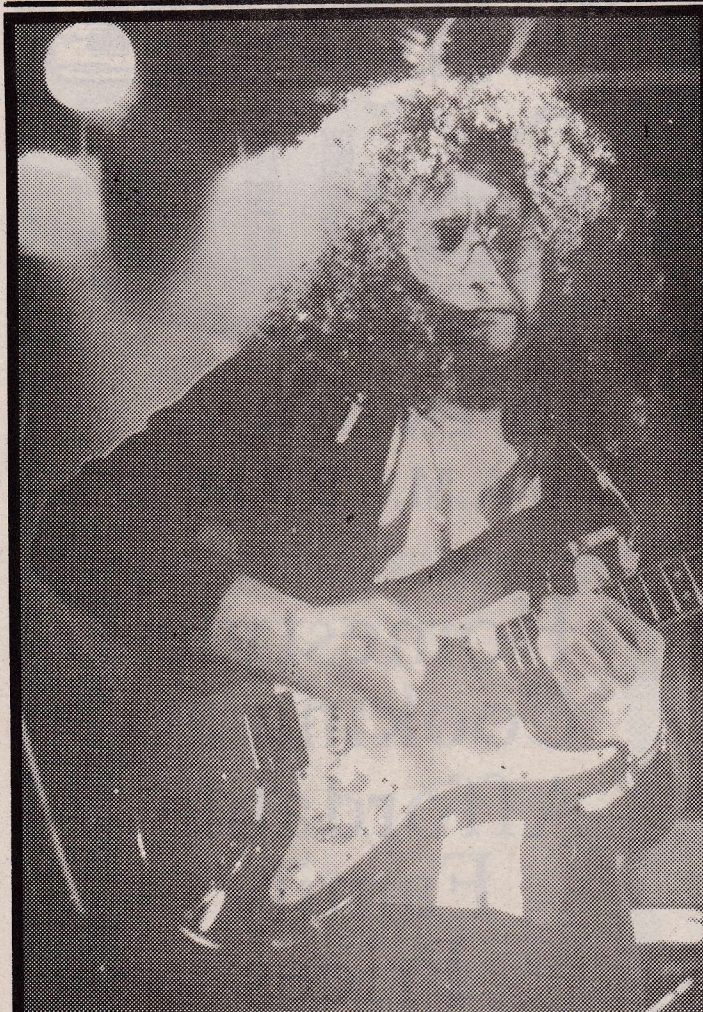
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# LOCAL PROFILE



## GENO WHITE STANDING IN STEREO

BY TOM GARGAN

*T.G.: Who are your main influences?*

G.W.: As a complete artist, Jimi Hendrix because he goes beyond guitar playing. He wrote great lyrics and also did sketches. Not only his live playing but he utilized the

studio so well for back then.

*T.G.: Did you ever see Hendrix live?*

G.W.: Yes, on April 12, 1969 at the Spectrum in Philadelphia on a revolving stage. Noel Redding's band "Fat Mattress" opened up for Jimi, then Noel came back out to play guitar with the Experience. Noel Redding played guitar in Fat Mattress.

*T.G.: Did Hendrix have an effect on you at that age?*

G.W.: It confirmed the fact that I wanted to be a musician and that I had to be myself. That was important.

*T.G.: Were there any other musicians that were influential to you?*

G.W.: Yes. I would just like to say that Pat Martino was and still is a constant influence as an artist and it goes way beyond guitar. It's not often that an individual such as myself is allowed into the life of a master. I'm like Pat's little brother. Pat taught me a lot about being myself and that it was OK to do anything I needed to get my point across. I've spent a lot of time with Pat as his personal assistant and road manager, and experienced firsthand Pat at work in the studio, doing gigs, handling business and how he treated his fellow man.

*T.G.: You play Stratocasters?*

G.W.: Yes, absolutely -- but I also have a Gibson Les Paul and ES-355. The Les Paul belonged to J. Geils and the ES-355 was used to play Expressway To Your Heart by The Soul Survivors.

*T.G.: Is Hendrix the reason you play Strats?*

G.W.: No, no, it's not. From '66 to '77 I played nothing but Gibsons -- I hated Fenders. Gibsons and Fenders are totally different guitars. Technically, Gibsons are easier to play because the scale length is shorter, so there's less string tension.

*T.G.: What led you to Fenders?*

G.W.: I saw a beautiful Strat hanging in the window of the Music Museum. I picked it up and it was the first

### GENO WHITE AT A GLANCE

Born May 29, 1956 in Cape May County.  
May 1966, age 10, picked up his first guitar. Started his first band, age 11.

Completely self-taught guitarist. Age 15-19 played professional club circuit.

1984-1987 worked with Pat Martino on the road. Featured interview -- Pat Martino Special on P.B.S.

Has appeared live with Carmine Appice and Vinnie Moore. Guest appearance with Harvie Swartz, Markley Band and others.

December 1987 released "Kringle Jingle" b/w "Santa Goes Surfing" 45 on Be vite Records.

1990-1991, released two Independent cassette tapes: "Geno White: Standing in Stereo" and "Standing in Stereo: Right out Left" (which have sold over 2,000 units).

1991 -- Opened show for Leslie West and the New Riders of the Purple Sage.

1990-1992 -- Live appearances and alternative radio airplay in the Atlantic City area.

Look for Geno White's special coupon ad in this issue.



Fender I felt totally in tune with. I think before that, I had virgin hands and it took me 10 years to get to that realm where my hands were an extension of my mind. It's my main Strat -- it's a 1963 totally original pre-CBS and it's on the cover of *Standing In Stereo*. I also have a '65 Strat which is the last of the Leo Fender era and a '62 Strat that was refinished, which is a shame because I would never do that to a vintage instrument.

*T.G.: How about your amplification?*

G.W.: There again it's just stock vintage stuff. Live, I'm using a late '60s 50 watt Marshall head into a Marshall 4x12 slant cabinet. In the studio it's the same head into a '60s Vox cabinet that was found in the trash by a guy who sold it to me for \$25.00. I also used a Fender Leslie in the studio as an extension.

*T.G.: How about effects?*

G.W.: None whatsoever. All the squeaks, squeals and inflections that a person would hear live or on my tape are controlled by the guitar and the amp and that's it.

*T.G.: What strings do you use?*

G.W. .010 DiAddario on the Fenders and .009 on the Gibsons.

*T.G.: Do you use a pick?*

G.W.: It's funny you asked that because I'm a pick freak. I have picks from all around the world and made from all kinds of materials. My main work pick for Strats is a Fender X-tra Heavy and a Herco Nylon Regular Heavy for the Gibsons. I do use my fingers in conjunction with the pick.



As a 12-year-old, Geno took this rare photo of Jimi Hendrix playing on a revolving stage at the Spectrum in Philadelphia in April of 1969.

*T.G.: How would you describe your music?*

G.W.: Like driving down the Parkway at 70 mph and looking in the rear view mirror. You have to keep your eyes on the road, but you can also reflect back for a second.

*T.G.: Do you analyze your music and wish later that you played something a different way?*

G.W.: No -- never. The way it went down is the way it is. I'm always taking chances with music.

*T.G.: With two albums and a 45 complete, what are you now looking to do?*

G.W.: I've sold almost 2,000 units so far in just the South Jersey area and I've had air-play as far away as Japan. I'd like to have a more permanent rhythm section to work with to appear live even more and, of course, to continue to write more new music. Like anyone else, I'm trying to secure a record deal that would allow me to do this constantly.

*T.G.: What have been the highlights of your career so far?*

G.W.: First of all, being onstage playing live with Carmine Appice and Vinnie Moore and opening for Leslie West. Also when I met Les Paul.



In September of 1987, Geno played a gig with Carmine Appice at the Festival Hall in Philadelphia. He's seen here hanging out with Carmine after the show.

*T.G.: Is there any musicians who are new on the scene that you like?*

G.W.: I'm constantly listening to everything that's out and I haven't focused in on any one band. The last time something hit me straight in the face was Danny Gatton's latest, but then again, he's been around for years.



Geno meets the master of the Telecaster, Albert Collins, at the River Blues Festival in Philadelphia in 1989.

*T.G.: I'll mention a name -- give me your thoughts. Stevie Ray Vaughan.*

G.W.: True Texas sweat -- hard workin'.

*T.G.: Jeff Beck.*

G.W.: My favorite living guitarist.

*T.G.: Jimmy Page.*

G.W.: A dark, medieval master.

*T.G. Frank Zappa.*

G.W. One of my favorite musicians.

*T.G.: Gary Moore.*

G.W.: I've listened to him for 15 years.

*T.G.: Eddie Van Halen.*

G.W.: How could you not like Eddie V.?

*T.G. Keith Richards.*

G.W.: Rock 'n roll's metronome.

*T.G.: Can you put your music in a nutshell?*

G.W.: No, because it's a living, moving thing and I can't put tomorrow in a shell.

\*\*\*\*\*

*Editor's note: If you can't find Geno White's albums in your local record shop, write him direct at:*

Geno White  
1352 Washington St.  
Cape May, NJ 08204





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## DRASTIC MEASURES

BY MEREDITH KAUFMAN

ATCO, NJ — Drastic Measures packs a mean punch. They gave the crowd at Bonnie's Roxx a dose of their power-charged metal sound on

April 24th. This crowd, that seemed less than enthusiastic about the first band, was swept up by Drastic Measures' non-stop musical avalanche.

Their live show is exciting and powerful. Lead singer Jarvis Ozric keeps the crowd entertained with occasional commentary and other antics. He's funny, sure, but can he

sing? Damn straight. He has a fantastic and versatile voice. During one song, he sounds deep and gritty like Rob Halford and in another, rich and melodic like Geoff Tate of Queensryche. The overall sound of the band is just as varied. Guitarists Tim Makarow and Paul Kuntz, bassist Vince Strozyk, and drummer Scott Carroll are all wonderfully talented musicians who don't let anyone get too comfortable with one sound. This constant switch is evident in their demos, but it is even easier to catch live. You'll find influences like Metallica, Faith No More, Red Hot Chili Peppers, Maiden, Priest and Jane's Addiction all in one tune. Makarow, Kuntz, Strozyk and Carroll all sing background vocals, which adds warm harmonies to their overall sound.

Drastic Measures play all over the place, from here in South Jersey to Delaware and from Philadelphia to New York. They will be playing at South Jersey Jam in Buena on Sunday, June 21st. In Tune will feature an interview with the band in July's issue. Don't miss either, when these guys take the music scene by storm, you'll be glad you didn't.

## Picky, Picky, Picky.

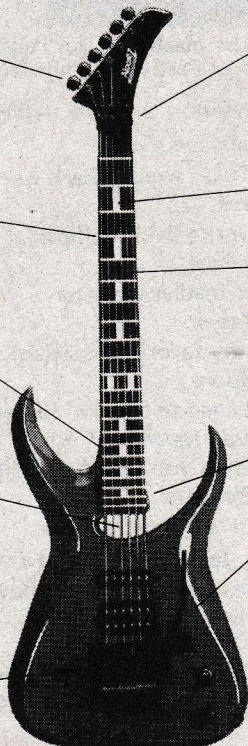
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# SOUND ADVICE

By John Heinz

For many new bands, the biggest single joint investment becomes the PA system. Unlike the guitar, bass, or keys, which is a two-piece set-up, the PA system encompasses many factors and variables with each gig. According to the laws of algebra, a problem cannot be solved if there is more than one variable and that is also true in sound systems.

This month, I will put together some combinations of equipment that will compliment each other, become easy to set up and run, plus it just sounds pretty darn good. For bands starting off, your best bet is to look for the following pieces as used equipment. Some good sources for used merchandise are the Trading Times newspaper, the Swapper and newspapers of the sort and even good old In Tune magazine. Private sellers are always easier to deal with for obvious reasons, but if you just can't find good quality equipment, I also know of some great dealers. I'll mention them at the end of the article.

The first and absolute most important part of the chain is the speaker system. No single part has so much of an effect on how the system sounds, therefore this is one part you don't want to skimp on. I think the all time PA cabinet favorite is the Electrovoice SH-1502. This cabinet has excellent frequency response, great power handling, good natural vocal coverage, and they aren't a back-breaker to carry around.

The 1520s have been around about 7 or 8 years and they hold up to day in and out torture. The EV 1512 is a "front loaded" version of the EV 1502 and tends to have a little more low end for vocals. Prices look like \$900 a pair new and \$500-550 used, a best buy. Other EV cabinets to look for are the S1202 and the S200. These are smaller than the 1502 and 1512, but handle more power and exhibit great vocal cut and they're stand mountable.

Peavey also builds great cabinets. The one to look for is the SP-2. Same attributes as the EV 1502 but slightly brighter midrange. New you're looking at \$800 a pair, \$400-450 used. Other great Peavey cabinets are the 112



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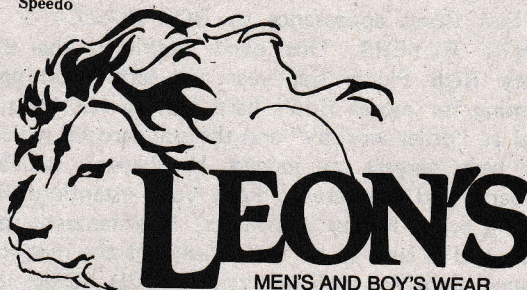
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and 115 Internationals and the SP3s. Older versions of the Internationals used to come with flight case front panels and also have built-in stand adapters, very road-worthy. The SP3s are the budget line but still have a good quality 15" driver for the lows and the famous 22A compression driver.

I've recently seen SP3s selling used for \$150-300 a pair. Now time for some JBLs. Don't worry, the company has listened to working musicians and responded well. Picks include the G734 (12" and horn) and the 6735 (15"

(continued on page 50)



## LOBSTER BLUES SOCIETY CONCERT NEWS



BY RICK ALMON

Hey, blues dudes, June is going to be a butt-kickin' month for the Lobster Blues Society. First up, due to all the complaints about Thursday night concerts, we will be moving all shows to Friday and Saturday nights. We hope this will increase attendance at the shows. Those of you who missed last month's benefit show missed some rip-roaring performances by A.J. James & Spare Change, the Blues Dogs, and Eastern Allies. We plan to have all three bands play for us again during the summer, so watch for the dates.

Now on to the BIG news — our June show at Phillips Night Club in Absecon (White Horse Pike) will feature a rare East Coast appearance by ROD PIAZZA & THE MIGHTY FLYERS. This band headlined the Bucks County R&B Picnic last year and left 1,200 people screaming for more! Rod's harp playing has been described as "other worldly" and the standard by which all other harp players are judged. His bar-top strolls are legendary, and are sure to keep your attention. Rod's stunning wife, Honey Alexander, is a fantastic piano player, and is sure to be the favorite of the men in the audience. Look for their new tape and CD, "Blues in the Dark," on the Black Top label. The show is on Friday, June 19 at 11 p.m. Tickets are \$8 at the door, and \$6 in advance and to members. Don't miss this one!

Moving on up the Parkway, on Friday, June 26, we will present TINO GONZALES AND THE SANTA FE BLUES BAND at Millers Inn on Rt. 9 in Tuckerton (Exit 58 G.S. Parkway). This show starts at 9:30 p.m. and is only \$3 at the door. Tino is a great blues guitarist and tours the East Coast from Maine to Florida. Fans of Flamin' Harry and Mike Dugan will also like this hard-driving blues band.

On Friday, July 3, the Lobster Blues Society will present what is probably the first national recording artist ever to play in Tuckerton as BOBBY RADCLIFF and his Universal Blues Tour rolls into town. There will be two shows, one at 10:00 p.m. and another at midnight. Tickets are \$8 in advance and \$10 at the door and are good for both shows. Bobby is a true blues guitar wizard, and we guarantee he will rock the house down. His two albums, "Dresses Too Short" and "Universal Blues" were both well received by the critics. Bobby and his band tour extensively in the USA and overseas, so come on out and see him right here in Ocean County. Tickets can be purchased by calling the Society at 296-0659 or in person at Millers Inn.

Only 125 tickets can be sold, and we expect this show to sell out, so get yours early.

Coming in July — SMOKIN' JOE KUBEK BAND; in August it's the LOBSTER BLUES FESTIVAL on Saturday, the 8th featuring SAVOY BROWN, THE NIGHT-HAWKS, BOBBY RADCLIFF, FLAMIN' HARRY, and the BLUES DOGS, plus harmonica and blues guitar workshops — more info on the festival next month.

To join the Society, call me, Rick Almon, at 296-0659. Till next month, "Ride the Blue Wave and keep the Blues alive at the Jersey Shore." Stay In Tune!

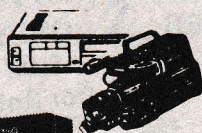
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## ROD PIAZZA & THE MIGHTY FLYERS



Alex Schultz

Jimi Bott

Rod Piazza

Miss Honey

Bill Stuve

The Mighty Flyers bring to their first release on Black Top Records a wealth of experience gained from many nights on the bandstand, yet with a fresh approach to the blues and a level of energy that makes "Blues In The Dark" sparkle with excitement.

The band is led by singer/harpman extraordinaire Rod Piazza, dubbed by "Musician" as "the standard by which other harp players are judged." It is a reputation earned from over 20 years of being one of the most "in demand" harmonica players anywhere. The list of musicians with whom Rod has played and/or recorded runs the gamut from classic blues (Pee Wee Crayton, Jimmy Rogers, George "Harmonica" Smith) to rock (Steve Perry, Tommy Conwell & The Young Rumlbers) to the new sounds

of people like Michelle Shocked.

After honing his chops as leader of the Dirty Blues Band and Bacon Fat, plus several outstanding short-lived combos, Rod put together The Mighty Flyers in 1980. Joining him are his wife Honey Alexander, on keyboards, described by the L.A. Times as "a monster pianist"; guitar whiz Alex Schultz; and the potent rhythm section of bassist Bill Stuve and drummer Jimi Bott.

With the current line-up intact since 1988, Rod Piazza & The Mighty Flyers have set a constant pace of touring both in the U.S. and abroad, where they've become a hot ticket in England, Belgium, Holland, and all over Scandinavia.

For the uninitiated, Rod Piazza & The Mighty Flyers offer up "Blues In The Dark," a tasty sampling of what they do on their live shows. Included

are four band originals which showcase their multi-talents: Rod's "Bad Bad Boy" is a straight Chicago smoker; "4811 Wadsworth (Blues for George)" is a late-night slow blues extravaganza; Honey's "Hear Me Knockin'" bounces with an urban, drivin' beat; and "Buzzin'" is a show-stopping duet between piano and drums that jumps from the gitgo. Besides their work on originals, the band really stretches out with their improvisations on such cover tunes as "Too Late, Brother," "Are You Out There?", "She Wants To Sell My Monkey" and "In The Dark."

As the line from the song goes: "What goes on in the dark, will soon come to light." With the release of "Blues In The Dark," Rod Piazza & The Mighty Flyers shine a blue light that will surely light up the sky.





## BOBBY RADCLIFF

Bobby Radcliff burst upon the blues scene in 1990 like a fireball blazing across the sky — seemingly out of nowhere — and creating a frenzy of excitement about the New York City-based musician and his immense talent as a guitarist. This sudden attention followed on the heels of his Black Top Records debut release. “Dresses Too Short” (BT-1048) added fuel to the fire with a host of glowing reviews about his guitar technique, soulful vocals and almost-magical quality of sounding like three guitars at one time. “Not since Stevie Ray Vaughan’s first set has there been such a smashing bow by a blues-rock guitarist,” spouted “Billboard.”

Tower Records’ “Pulse!” echoed that sentiment by calling him “a legitimate one-man guitar orchestra capable of simultaneously ripping off sizzling solos while underscoring them with rhythmic accompaniment and throwing in some melodic counterpoint as well.” “The Boston Globe” simply dubbed him “the blues discovery of the year.”

While Bobby’s success and notorie-

ty in the last two years appear on the surface to be of the overnight variety, they were, in fact, the culmination of many years of dues paying in the small clubs and bars in New York City and his native Washington, D.C.

Much has been written about how a 17-year-old Radcliff left home in search of a Chicago bluesman who would play a major role in his development as a guitarist and singer. The bluesman was the late “Magic Sam” Maghett, whose West Side soul approach to playing guitar enthralled the youngster. Magic Sam took Radcliff around the clubs in Chicago, exposing him to the varied styles of the blues and introducing him to a host of musicians. “He kind of epitomized what I really wanted to do both vocally and ensemble-wise,” said Radcliff in an interview with “Guitar Player.” “Sam had a conceptual thing of using a small band that I liked. He encouraged me a lot. He told him to just listen to everything and not just do one style.”

## BAND CALENDARS

Band Calendars are \$20.00 per calendar. Be sure to write your band’s name on your check and send it to:

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Sun., 14	.....	Tattinger’s
Wed., 17	.....	Whiskey Joe’s
Thurs., 18	.....	Pennant East
Fri., 19	.....	Pennant
Sat., 20	.....	Beach Club
Sun., 21	.....	Playpen
Wed., 24	.....	Whiskey Joe’s
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### JUNE:

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Fri., 12	.....	Crilley’s Circle Tavern
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Fri., 19	.....	Funhouse
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Tommy Conwell at  
Crilley’s Circle Tavern



# WHITE ZOMBIE

BY MEREDITH KAUFMAN

ATCO, NJ — From within a smokey haze cut by laser beams emerged White Zombie, a band billed as a psycho-death, creeping flesh, post-apocalyptic cyberpunk horror vision from hell. The crowd at Bonnie's Roxx clustered around the stage as Rob Zombie and his band steamed through their explosive set.

Backing Zombie are guitarist J (Jay Yuenger), bassist Sean Yseult, and drummer Ivan dePrume. The band has been in existence since 1985, but the current line-up was not complete until after the release of their second album. White Zombie has been touring extensively since 1987, first on their own Silent Explosion label and then on Caroline Records, an independent label. After a European tour in 1989, they were signed by Geffen Records. In the summer of 1991, they released *La Sexorcisto: Devil Music Vol. 1*, their first album on Geffen's label.

Rob Zombie is intimidating at first, but those long black dreads hide a bright, purposeful musician. In *Tune* spoke with him before White Zombie hit the stage on April 24th.

**M.K.:** *How did White Zombie get together?*

**R.Z.:** We all lived in New York on the lower east side, and we were hangin' around, running into each other. Every single person in New York has a band, so it was one of those things. We didn't know each other and we didn't advertise, we just stuck together even though it didn't seem like a good idea, nobody was particularly friends with one another or got along...

**M.K.:** *Are you happy about it now?*

**R.Z.:** Yeah, it's cool. We've worked it out.

**M.K.:** *What are the band's musical influences?*

**R.Z.:** I guess when we started it was old metal bands like Black Sabbath



Ivan de Prume

Rob Zombie

J

Sean Yseult

and Kiss or more recent stuff like Bad Brains or Black Flag, it's a combination of everything.

**M.K.:** *Do you have a tour experience that stands out, or a place that was really great to play?*

**R.Z.:** The best place we played was in Austria, for some reason. One of the funniest tour things was one time in Texas. A fight broke out on stage between all these girls in the audience. It was really strange. Some girl got up on stage and started dancing around, and then some other girl got up on stage and started beating the hell out of her. Out of nowhere it just turned into this huge catfight.

**M.K.:** *What other bands has White Zombie played with?*

**R.Z.:** Some of the better bands that we've played with are Slayer, Danzig and Suicidal Tendencies.

**M.K.:** *How do you feel about the music on the market now?*

**R.Z.:** It's pretty cool. There are a lot of good bands that used to be underground that are now selling a gazillion records. That's cool 'cause I'd rather listen to Soundgarden or Nirvana than Bon Jovi or something. It seems like good stuff is coming up from the bottom.

**M.K.:** *What's next on the tour schedule?*

**R.Z.:** It's just U.S., all around. East Coast then through Texas and then West Coast.

**M.K.:** *You like Texas?*

**R.Z.:** Texas is cool for some reason. All those hot states, the people are kind of wacky. It's fun to play.

**M.K.:** *What are your expectations for the show tonight?*

**R.Z.:** I just hope somebody shows up! We've never played here before. We were in New York forever and we played there a million times, but we

(continued on page 49)





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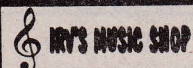
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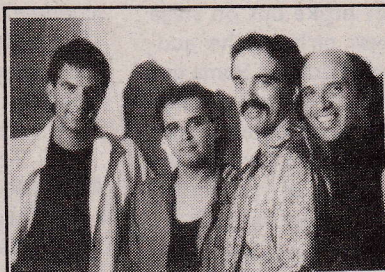
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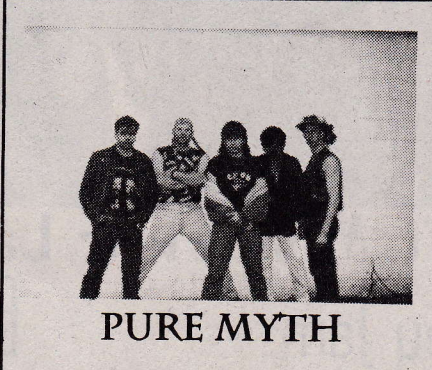


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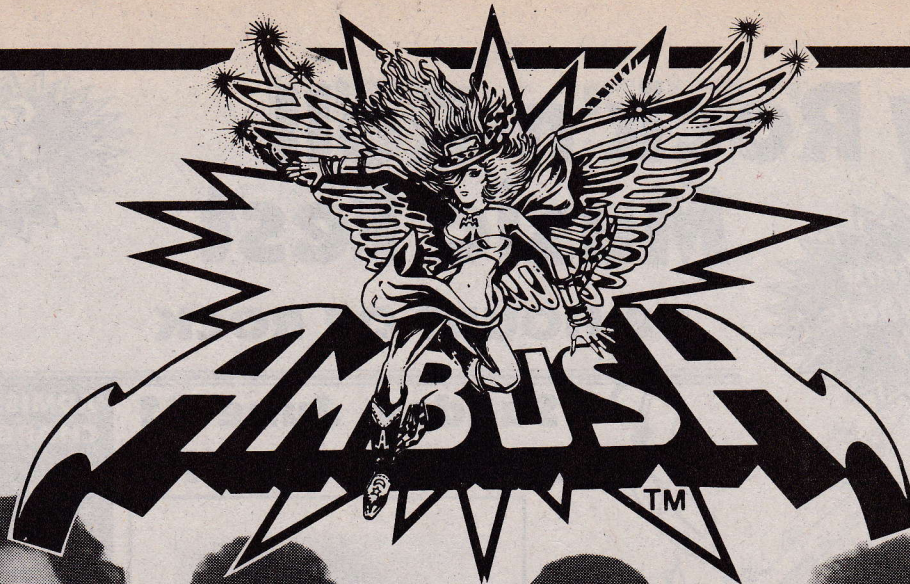
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Troy Luccketta

Jeff Keith

Brian Wheat

Tommy Skeoch



BY MEREDITH KAUFMAN

PHILADELPHIA — Tesla brought their Sacramento sound to the Spectrum on May 1st and their fans from the Philadelphia/South Jersey area couldn't get enough. They did a beautifully executed acoustic set sandwiched between their head pounding, ear blowing electric sets.

Tesla opened the show with their appropriate song "Comin' Atcha Live." Lead singer Jeff Keith explained his motives to the hungry fans, "You bet your sweet f\*\*\*in' ass we came here to kick some tonight!" They sure did. Through the electric numbers the vocals and lead guitar were a little too loud; they seemed to drown out the rhythm section, but as guitarist Tommy Skeoch assured us, that's

the way they like it. The other members of Tesla are: Frank Hannon, guitar; Troy Luccketta, drums; and Brian Wheat, bass.

Their acoustic set really showcased the talent these Californians possess. Luccketta took a back seat for some of the songs and Wheat traded in his bass for a keyboard on songs like "Paradise." They lowered the levels a bit and you could really hear all the individual contributions that each of the musicians give to make Tesla the rockin' band that it is. The show was in support of their latest release, "Psychotic Supper." They played songs off the album including "Change In The Weather" and "Stir It Up."

*In Tune* found an enthusiastic Tommy Skeoch more than willing to speak about the band before their show in Syracuse.

**M.K.:** *First, can you give us some insight on yourself and your Tesla cronies?*

**T.S.:** Well, we are all very different. I'm more unapproachable, people are afraid of me. Sometimes I am like that, I think. Frank is a more ac-

complished musician than I am, so it's a nice combination. He plays a lot of really sweet, nice things and usually when I play, it's not so sweet, it's more wrenched out of hell. His style is very traditional. Brian is into the business end and Troy is sweet as hell, really into his family. Jeff writes great lyrics. He's a humanitarian.

**M.K.:** *When was your "Big Break"?*

**T.S.:** We really didn't have one, it has just been a slow climb. There were certain steps on the ladder that were big steps like "Love Song" really helped out the second album, "Five Man Acoustical Jam" totally helped us out. Those were big steps for us.

**M.K.:** *Do you have a best tour experience?*

**T.S.:** Oh, everything! That's just a given. Every night is just exhilarating and fresh and I love it.

**M.K.:** *Which do you prefer, the electric or the acoustic?*

**T.S.:** The hard core jams really get

(continued on page 40)



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# Calendar

# ★ JUNE ★

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	<b>1</b> UNDERCOVER \$1.00 DRINKS 10 to midnight	<b>2</b> BILLY HENDERSON -plus- PITCHER OF BEER NITE	<b>3</b> MODERN ALLIES Shot Specials	<b>4</b> FLASHBACK 5.00 Pitchers 1.00 Shot Specials	<b>5</b> VITAL SIGNS	<b>6</b> CRYSTAL ROXX
<b>7</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>8</b> UNDERCOVER \$1.00 DRINKS 10 to midnight	<b>9</b> BILLY HENDERSON -plus- PITCHER OF BEER NITE	<b>10</b> STEVE OWENS Rock & Roll	<b>11</b> ZEKE'S CHOICE	<b>12</b> POWER PLAY	<b>13</b> VITAL SIGNS
<b>14</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>15</b> UNDERCOVER \$1.00 DRINKS 10 to midnight	<b>16</b> BILLY HENDERSON -plus- PITCHER OF BEER NITE	<b>17</b> STEVE OWENS Rock & Roll	<b>18</b> COMMON SENSE	<b>19</b> THE TUBES	<b>20</b> To Be Announced
<b>21</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>22</b> UNDERCOVER \$1.00 DRINKS 10 to midnight	<b>23</b> BILLY HENDERSON plus Pitcher of Beer Nite	<b>24</b> STEVE OWENS Rock & Roll	<b>25</b> COMMON SENSE	<b>26</b> EASTERN ALLIES	<b>27</b> TOMMY CONWELL & The Young Rumblers
<b>28</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>29</b> UNDERCOVER \$1.00 DRINKS 10 to midnight	<b>30</b> BILLY HENDERSON plus Pitcher of Beer Nite				

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**Power Play doin it at Reds Nightclub in Margate N.J.**

BY BROOKE ASHMAN

Well, there are a lot of bands that are gonna hit the Jersey Shore this summer, with a lot of styles of music, but this band is definitely gonna hit the shore with some serious power. They call themselves Power Play 'cause they don't play no wimpy trash. They play some ?!& kitchen rock & roll.

This band is made up of all local musicians consisting of five dudes: Tom Pacitti, lead vocals and guitar; Steve Moore, lead vocals and sax; Billy Evans, lead vocals and drums; Chris (Stretch) Moran on bass; and Ted Northridge on keyboard. They've been together a year, and have been playing all over the Jersey Shore, including clubs like Crilley's Circle Tavern, Gilhooley's, The Fun House in Wildwood, Reds in Margate and many more. They are opening up for Tommy Conwell at Circle on June 27.

Their name speaks for itself; these dudes have a tight, powerful sound. I got together with these cats to have a couple brews, and talk about their band and their plans. Steve introduced me to Tom, and then handed me a cold Bud dry. I said, "Why ask why!"

After a few sips and they kicked on some Red Hot Chili Peppers on the stereo, I figured it was time to ask a few questions.

*Brooke: Hey, do you guys do any of this stuff (meaning the Chili Peppers)?*

Tom: Yeah! We do Higher Ground and Give It Away.

*Brooke: Them dudes are pretty funky, huh?*

Steve: Oh, yeah. Funky with an edge; that's what I like.

*Brooke: What are some of your influences?*

Tom: Santana, Frampton, Steely Dan (Skunk Baxter). I like the Black Crowes, too . . .

Steve: I like it loud, man . . . I like it when it thumps your chest . . . When I get done playing and my ears are ringing, I know I've done something.

*Brooke: What do you do to get the crowd hyped?*

Steve: I just got a wireless mike, and I think when you run around out in the audience and sing, people get into it.

Tom: Billy does some kick--s drum solos, and I put all my feelings into it, and I think people can feel that vibe. I put everything into the music.

*Brooke: Whose music do you cover the best?*

Tom: That's hard to say, but I can tell you that the people really get into our Floyd show.

*Brooke: I haven't seen many bands doing Run Like Hell, and other Floyd classics like that!!*

Tom: Well, we try to do songs that nobody else does.

Steve: A million bands play all the standards like Brown Eyed Girl and all that typical bar music, but we're doing tunes that make us happy. And there is a crowd for it.

*Brooke: Looking at your set list, I see you guys are really versatile. I see some Genesis, Rush and, yes, Queen, U2, Crowes, even Sting and the Chili Peppers. What makes you cats this versatile?*

Tom: Well, our bass player, Chris, is a funk master. He's into Mr. Bungle, the Chilis and a lot of stuff with funky bass. And he also plays some riffs by some of the best bass players around like Billy Sheehan and Stu Hamm. He's just a bad dude, man. He's into Geddy Lee from Rush, too.

Steve: And our drummer Dan rocks some skins, too. Between Steve and Chris, they lay a solid foundation. And don't forget Ted; he lays down some serious keys.

*Brooke: Yeah, I know Ted's a great player, he's a natural talent.*

Steve: And a great soloist, too.

*Brooke: What about originals?*

Tom: We do three. (Yo, Steve, turn down the music for a second, dude.) Check this tune out; it's called Soothe Me!

*Brooke: Tom and Steve went into version of Soothe Me, Tom scatting out the guitar riff vocally and Steve doing the drums and bass part with his hands on the table and vocally doing the bass. Then Tom came in with the chorus; it sounded like a hit to me.*

*Brooke: Oh well, I guess I gotta get rollin' anyway. Before I go, do you have any surprises this summer for us??*

Tom: Yes, we adding two hot female singers, and we're thinking of adding a second guitarist. We should really kick hard then.

*I can dig it, but even without them, I can tell you this band puts out some powerful tunes, so get on out to Wildwood, The Funhouse (on the block that rocks) 'cause they'll be out there this summer every Friday and Saturday night. Powering some serious rock & roll 'cause that's what it's all about. Peace.*

—The Brookster



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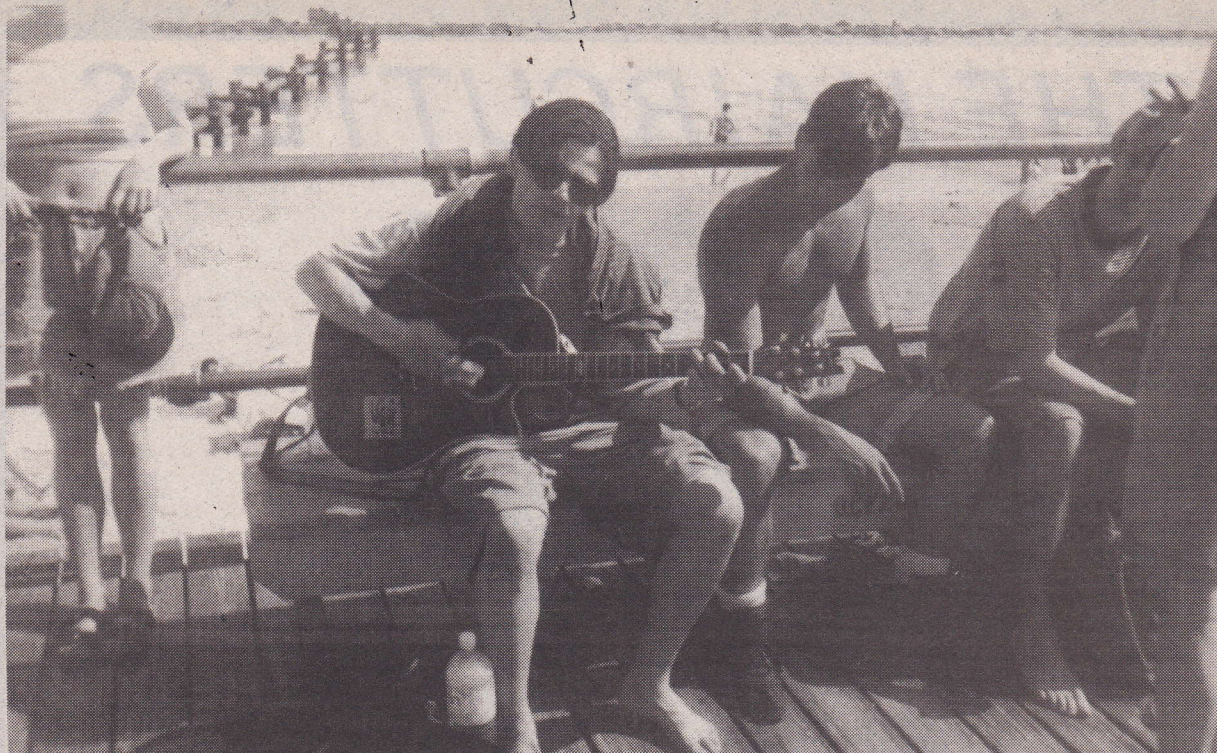
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## Brings Spectrum To Its Feet

BY MEREDITH KAUFMAN

PHILADELPHIA — The Cure put on two phenomenal shows at the Spectrum May 16th and 17th. The Saturday show must have been seen to be believed. Every aspect of the performance from the sound to the lighting was flawless. The show was completely sold out, every last seat to a devoted Cure fan.

Simon Gallup, guitarist and keyboard player Perry Bamonte, and, with his back to the audience, lead vocalist and guitarist, Robert Smith. As if they were synchronized, everyone in the audience leaped to their feet. With red and blue light bathing the stage, The Cure began the show with a song off their new release "Wish"

hours, and the audience did not sit once. They played songs from the majority of their albums, including "Boys Don't Cry," "Let's Go To Bed," "Primary," "Why Can't I Be You," "Inbetween Days," "Fascination Street," "Doing The Unstuck," "The Walk," "A Forest," and several songs from their latest release in-



PORL THOMPSON PERRY BAMONTE BORIS WILLIAMS ROBERT SMITH SIMON GALLUP

The air was electric with anticipation when the announcement was made that there would be no opening band. As the seats filled, the tension built. All eyes were focused on the pillared stage and the huge copper spirals that hung above it. Then, all at once, the lights dimmed and dry ice smoke poured from the sides of the stage. As the music began, the spotlights sliced through the smoke, revealing drummer Boris Williams, guitarist Porl Thompson, bassist

appropriately titled "Open."

This show was the second in their U.S. tour supporting the new album. This is their first U.S. tour since 1989 after the release of "Disintegration." "Wish" is The Cure's 12th LP following 18 months after "Mixed Up," their release of re-mixed tracks and the new song "Never Enough." The first two singles from the new album are "High" and "Friday I'm In Love."

The Cure played for well over two

cluding their two singles, and "End." Every song had the crowd dancing in the aisles, swept up by Robert Smith's fantastic voice and the band's hypnotic music.

Smith has a voice to absolutely die for. He sounds even better live than he does on studio tracks. He has an intense stage presence, all his movements are slow and cat-like. The whole band keeps the audience in a state of awe. There was no rushing

(continued on page 49)





L to R: John Maurer, Christopher Reece, Dennis Danell, Mike Ness

# SOCIAL DISTORTION

BY MEREDITH KAUFMAN

PHILADELPHIA — Social Distortion headlined at the Trocadero on May 17, and right off the bat had the crowd in an uproar. As soon as Mike Ness sauntered onto the stage, the audience surged forward. From that moment, till the last encore was over, there was no stopping these guys. The Troc Crew kept anyone from getting hurt, and, as the crowd riders were pushed over the barrier in front of the stage, they caught them, helped them to their feet, and got them safely back into the masses.

The show at the Troc was in support of their latest release, "Somewhere Between Heaven and Hell." The first single from the album, "Bad Luck," along with "Cold Feelings," "Making Believe" and

## Social Distortion Packs The Trocadero

"King of Fools," were just some of the songs off the album that they played. They also played songs off earlier releases like "Creeps," "Ball and Chain," and "Sick Boys."

Social Distortion plays a blend of punk and blues with a country twang. They began in Orange County, California, in 1979 and have been building since then. They made their major label debut in 1990 with the release of "Social Distortion" on Epic Records. They continued touring as they had when they were still on independent labels until they were offered the opening slot on Neil Young's "Ragged Glory" tour. This kind of exposure skyrocketed Social D. into the limelight.

*In Tune* spoke with John Maurer as he enjoyed sushi ("It's a California thing" — John) before the show.

**M.K.:** *Characterize yourself and the other guys in the band.*

J.M.: I think I've got the sense of humor in the band and Dennis comes in second as far as that goes. Michael

is very serious, he definitely knows what he wants. He's not as angry as he used to be. Reece is just a good 'ole boy.

**M.K.:** *How about the relationship between you guys?*

J.M.: It's really good! Mike, Dennis and I have known each other since seventh grade, almost half our lives. It's kind of like a brother relationship. In every relationship you have your ups and downs, but we seem to have room for each others' egos, and been able to step down when it's time to step down or step up when it's time to step up. We have a lot of respect for each other. I think that is what has kept us together for so long.

**M.K.:** *How do you feel the music scene has changed since you started?*

J.M.: When we first started, we used to come out in tee-shirts, looking '50s-ish with spiked hair, jeans and black work shoes. In the late '70s and early '80s people were like,

"What are you guys, faggots?" Grown men wanted to kick our ass for it, they didn't know how to react to it. As time went on, you saw Madonna, George Michael, now Michael Jackson's wearing bondage pants — he made that kind of a fashion thing. It's taken 10 years to get into the mainstream. The scene is cool now. It's good for the younger people. I just wish we missed it; we were like the forefathers and getting it acceptable we took beatings for it.

**M.K.:** *Do you think you guys have changed?*

J.M.: Absolutely. We matured, we got older. You listen to "Mommy's Little Monster," sure the production is better, and we are better musicians, but the actual music has stayed the same. The lyrical content is what really changed. It's more mature, we don't go around singing songs about hiding in alleys, drinking beer, running from Mom and Dad.

**M.K.:** *Do you have a preference as to the size of the venues that you play?*

J.M.: I like theatres like this. It's big enough that we can get a really good sound, yet small enough that we can stay intimate with the crowd. That's kind of important to me. We went on that Neil Young thing and it was our first time in arenas. They were 15 to 20 feet away from us, everybody sitting down, it was really strange to get an energy level going; it was really draining on all of us.

(Continued on Page 38)



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# Grooveyard Is An Erotic Trip For The Senses

BY MEREDITH KAUFMAN



EGG HARBOR, NJ — A few years ago, drummer Britt Nixon, bassist Mike Agaton, guitarist Dan Hamilton, and lead vocalist Jim Murray formed a speed metal group called Methedrine. After the addition of former Gladhouse guitarist Lee Stefanko, and a format change, Grooveyard was born.

They've only been together for seven months, but that hasn't kept these five musicians from Egg Harbor Township from making a big stir in the area. They have already played at Reds, The Galaxy and Fastlane in Asbury Park. They also played at Stockton's Lakeside Center where *In Tune* was able to catch their tight, groove-oriented sound.

Grooveyard plays a sensual show, what vocalist Jim Murray calls, "An erotic trip of the senses." Murray has a sexy voice reminiscent of Morrissey or Martin Gore and a stage manner to match. Several times during the show, he knelt on the stage, head bent, smoldering into the microphone. Backing Murray are four excellent musicians. They don't rely on samples or keyboards to produce wonderful sounding harmonies and rhythms. Put together husky vocals, pounding rhythms and moaning guitar harmonies and you've got a band that puts on a fantastic show.

On April 25th, Grooveyard played in a benefit for the Atlantic City Rescue Mission at the Scullville Volunteer Fire Hall. This benefit, put together by the band, was as they put it, "A perfect opportunity to get a bunch of the good local bands together and collect food for the homeless."

Grooveyard, whose influences run the gamut from The Doors to Devo, and from The Beatles to Black Flag, feel that bands today are too concerned about looks and attracting "girlies." They commended Nirvana for their individuality, saying, "Bands will see that you don't necessarily have to look a certain way, they don't have that sexy image."

When asked what they want their music to represent, what they want it to do, Murray replied, "Change the world." Nixon added, "At least the world we live in." Ambitious? You bet. Grooveyard will be putting out an independent release this month... check it out; you'll see that ambition is just one of the attributes this band is not short on.



# Motherflower Makes Lunacy An Art Form

BY MEREDITH KAUFMAN

POMONA, NJ — When you find a band who lists being a recurring band on The Ren and Stimpy Show as one of their goals for the future, you know you are dealing with a crew of very interesting people. This slightly lunatic assemblage is known as Motherflower. This band that has been together for only five months bill themselves as "a gritty, east coast version of Black Board." They play music heavily influenced by '70s punk and alcohol. As guitarist Jac Mac puts it, "We not only condone its (alcohol) use, we promote it!"

Motherflower are: Doogie Umlaut - drummer

Jay O. Way-O - bass

Redd Skaire - lead throat

Jac Mac - guitar

You really have to see and hear Motherflower to believe it. On stage they are a study in opposites. Doug (Doogie) looks like the boy next door gone greaser, Jay looks like a throw-back to the fifties, pompadour and all, and Jac, with his long hair and low-slung guitar, would fit in fine with a metal band. Redd is another story altogether. His bald, tattooed head combined with the tattered straight-jacket he wears on stage make him look like an escapee from a rubber room. His antics do nothing to cloud that image. Released from his straight-jacket, he has the tendency to strip down to a novelty g-string. They play hard-edged punk perfect for the crowd-riding, moshing, stage-diving fans.

In Tune had the unique opportunity of speaking with Motherflower before their show at Stockton's Lakeside Center. Here is an excerpt:

**M.K.:** *Were you in any other bands before Motherflower?*

Redd: Misfortunes of Virtue.

Jac: Gwoffables, Malcolm Tent, Nay Kids.

Jay: The Undead.

Doug: This is my first band.

**M.K.:** *How did you get together?*

Jay: I contacted Redd about forming a band because I knew he was an available singer, and I knew Doogie.

Redd: I knew Jac, we recruited Jac at the Screeching Weasel show, and less than a week later we got together. Since then it has taken on a life of its own.

**M.K.:** *What is your format?*

Redd: Mostly originals but we play around with a couple of covers.

**M.K.:** *Who do you cover?*

Jay: G.G. Allin, Johnny Thunders, Devo.

Redd: Misfits. We don't do them all in one set, we play with this and we play with that, just 'cause they're fun.

**M.K.:** *What are your goals for the future?*

Redd: World pollination.

Jay: Buzz Clip.

Redd and Jay: To be a recurring band on Ren and Stimpy.

**M.K.:** *Seriously, guys...*

Redd: To be a band with some integrity, that's all. To ultimately sell more records than New Kids On The



ALTERNATIVELY SPEAKING

Block.

Jay: To sell out and be corporate rock whores.

Doug: To have Spinal Tap open for us.

Jay: We love *In Tune*; one of our major goals is to be on the cover.

*Sorry, guys, not this month...*

Motherflower is about to kick off a 16-city tour of the Northeast and North Midwest, as part of their world pollination plan. They have a demo out that is being played on WLFR, WACC, WZXL, and WMMR. During the summer, they will be releasing a 7-inch, and are to be included on a compilation of local bands that is in the works. There are plenty of chances to see Motherflower play live; it's a spectacle you won't want to miss.



# SOCIAL DISTORTION

(Continued from Page 34)

**M.K.:** What does the future look like for Social D.?

**J.M.:** I hope we can keep doing what we're doing, because we're really fortunate to be doing something that we enjoy. I think we'll be around for a long time, even if something were to happen to the band. I would still be playing music. I would even go as far as going on the road as crew, I enjoy it so much. I might play in a blues band where I

could play guitar and sing. I love to play guitar and sing. I'm in an industrial band in L.A.; it started out as just a fun thing, but we are packing clubs. Warner Brothers were saying, "Hey, you guys want a contract?", but I'm on the road. I have a "real job."

**M.K.:** Do you think punk exists in the '90s?

**J.M.:** Yes, I absolutely do, because I see it. I'm in a different town all the time and I see it. It's an attitude thing. For me it was a way of expressing myself, and learning and finding myself as a young man, coming out of a childhood thing and actually being independent. I'm not going to mock anyone for that and say "Punk's dead"; that's not what it's about for me. I did my thing and I'm not going to knock anybody else for

doing theirs. It was a part of my life, and I'm not ready to say it's dead.

**M.K.:** How would you like the band to be remembered?

**J.M.:** Really? Two words...Rolling Stones! I hope we can keep doing it. I want to see it go, I want to see it develop. I get scared sometimes because I think that we may have to change our style of music somewhere down the line. I hope if that does happen, it's an evolving thing that we can accept and not look back on after 10 years and think, "Oh, God, that's f\*\*\*\*\* up, let's go back to playing straight rock and roll."

**This reporter thinks they shouldn't change a thing!**

Social Distortion put on an exciting show, even devoted fans said it was one of the best Social D. shows they have seen. The fact that they have been together for so long is evident in their mix of melody and punk sounds; they just *jel*. Watching them live, you can tell they are serious about their craft. They don't mess around. Ness leads the crowd through the set, one pounding tune after another. There were no problems with the crowd. Maurer told us, "Mike doesn't put up with bullies, he won't tolerate it." Ness asked the wild crowd to be careful, so no one would get hurt. The fans may have left the Trocadero sweaty and slightly bruised, but no one left dissatisfied.

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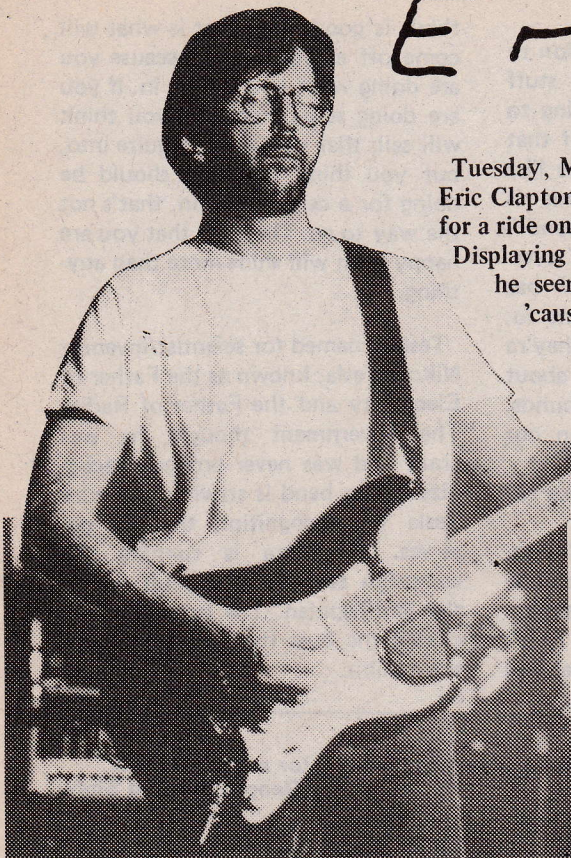
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# Eric Clapton

BY CHUCK GARGAN

Tuesday, May 5th was a night for aficionados of older music by an older artist. Eric Clapton, looking thin yet dapper, took us through the tunnel of love, then out for a ride on the emotional rollercoaster of happiness and joy to pain and sorrow.

Displaying a variety of musical styles, Eric dove so deep into his music that at times he seemed somewhat removed from his audience. But that's when it's best 'cause you know he's feelin' it! When he throws his head back and to the side with a taut squint on his face, you know he's there! A true blues musician doesn't play the notes, he IS the notes; that's Eric.

Watching him play, you can't help but sense a certain maturity that few musicians of today possess. He is the consummate professional; no extravagant stage setups, no explosions or destruction, or leaping from amplifiers, just straight ahead memorable music.

Of each and every song we've heard, many became sing-alongs. Some were recent, some old, some ancient.

As Clapton "unplugged" for two acoustic songs in a row dedicated to his son Conor, a sympathetic silence fell over the Spectrum while feeling the lyrics of "Heaven." The other one, "When The Circus Left Town," was a remembrance of the last outing they shared together.

Then, as if his therapy session had ended, he and his band broke hard into "Take A Look At Yourself," as if to say, "let's get on with it!" That they did, playing a total of two and a half hours.

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(continued from page 27)

me going and pump me up, but I can't say that I like them more. I like getting down and playing pretty music too. It's the kind of stuff that lets me close my eyes and get into myself. I really like the sound of acoustic; I've been getting into mandolins and dulcimers lately. My ultimate goal is playing really heavy riffs on an acoustic guitar, that's what I've been working on lately.

*M.K.: What do you think of the*

*music scene today?*

T.S.: I try not to pay attention to it, there's a lot of different stuff going on. They are not catering to just rock. I do like a little of that Nirvana stuff. I don't want to like them, something inside of me is telling me, "Don't like this band," probably because it's like an overnight success thing, like MTV has made that band. I didn't want to, but undeniably I like them. They're fresh, there is something about them, their lead guitar sounds. They have left their mark on our culture.

*M.K.: Do you have any advice for bands just starting out?*

T.S.: Stay true to what you're doing. Don't listen to what everyone else is doing, just make up stuff... do what you feel is right. That's most important. If you do what you

think is good, then that is what will come off as your best, because you are doing what you believe in. If you are doing something that you think will sell, that you are not quite into, but you think that you should be doing for a certain reason, that's not the way to go. The stuff that you are happy with will shine more than anything.

Tesla is named for scientist/inventor Nikola Tesla, known as the Father of Electricity and the Father of Radio. The government thought he was crazy and was never properly recognized. The band is striving to secure Tesla the recognition that he deserves. Luccketta is running the campaign to have an exhibit put in the Smithsonian. The band has purchased the bust that will be part of the exhibit.

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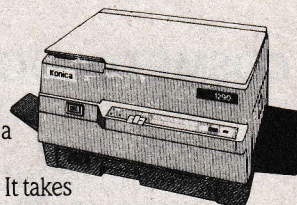
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# VIDEO REVIEW

By Joann Taylor

## CAPE FEAR Available 6/4

Martin Scorsese and Robert DeNiro team up for an electric drama.

DeNiro stars as Cady, a vengeful psychopathic ex-con who has just been released after 14 years in prison. The target of his wrath is Sam Bowden (Nick Nolte), his former attorney who deliberately withheld evidence that might have freed Cady.

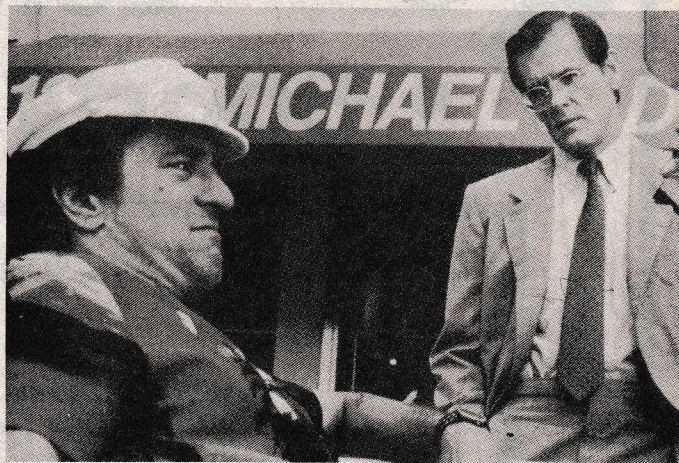
Note the appearances of Gregory Peck, Robert Mitchum and Martin Balsam who starred in the original *Cape Fear* (1962).

Unlike the original, the Bowdens are a family in the midst of personal crisis. Sam's roving eye has caused a strain on their marriage. Jessica plays the wife, Juliette Lewis plays Bowden's daughter, a sexually precocious girl.

As *Cape Fear* builds to its climax, Cady entangles the Bowdens in a deadly cat and mouse game.

In the film's most haunting scene, Cady poses as the daughter's new drama teacher and arranges to meet her in the school auditorium.

Critics have hailed *Cape Fear* as a masterpiece of suspense. If you enjoyed *Silence of the Lambs*, then this film is for you.



CAPE FEAR

Annette Bening).

His obsession is his downfall. He devises a secret plan to assassinate Mussolini. During a fateful drive through the Mojave Desert, Siegel fabricates a grand fantasy to build an oasis for legalized gambling, the Flamingo Hotel. Siegel would not live to see his vision realized nor the development of Las Vegas.

## BUGSY Available 6/24

One of the year's most critically acclaimed films, *Bugsy* was nominated for 10 Academy Awards.

Warren Beatty gives the performance of his career as explosive, self-deluding and self-destructing gangster, Ben Siegel. He does not take kindly to being called Bugsy.

Sent from New York to take control of the West Coast rackets, Siegel is promptly enchanted by Hollywood and a starlet, Virginia Hill (played by

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## YOU SHOULD KNOW

By Scott Campbell

*I'd like to preface this month's article by saying the picture of me at the top of this page is not a police mug shot. It is, in fact, a mug shot intended for a London subway pass, taken after an 8-hour flight to England, and not going to bed upon arrival, but staying up to get on the English time schedule. Again, thanks to Chip Lamey for last month.*

\*\*\*\*\*

DON'T MEAN MAYBE is a California band whose sound is bright, intelligent, and rocking. *Live Sample* (1990) and *Real Good Life* (1991) are superb rock CDs, and are a must for those of us who like our rock fierce, yet not exaggerated. Dr. Dream has quite a band on its hands. My interview with Mark Andrea of DON'T MEAN MAYBE was conducted a few weeks back:

\*\*\*\*\*

**YSK:** *When I listen to your guys' two CDs, I think of real, as in realistic.*

**MA:** I'm into the reality of things. You drive around and you see stuff. Those are the things that inspire me and make me feel things. Driving on the freeway and seeing stuff while you're walking around, like in a suburban area. Those kinds of images are pretty powerful and they are not always used. They are not that obvious to people. The most obvious things make killer material for tunes.

**YSK:** *What about "Bliss"? (Great tune from REAL GOOD LIFE.)*

**MA:** We wrote that song just playing. A lot of imagery stuff on that cut had a lot to do with growing up in Southern California. A lot of bands are really pulled into

## Don't Mean Maybe



the whole Hollywood fashion, glamour imagery. Stars are symbols and it's a way of life for a lot of people, and when punk rock came around, it kind of obliterated a lot of that. People in Orange County still hung onto the rock uniform and the rock cliches. When we started out, we

were trying to oppose that as much as possible. There are a lot of currents in California:

**YSK:** *Gregg Davis, the guy who wrote "Colt 45" (from LIVE SAMPLE), is he just a friend of the band?*

**MA:** No, Gregg Davis was in a band called *Blood In The Saddle*. They were pretty important as a cowpunk band in the early '80s in Hollywood. I was kind of inspired by his guitar playing when I first started playing. Then they put out a couple of records. They were a pretty amazing band. I really enjoyed them, especially Gregg's guitar playing. I had met Gregg a couple of times, so we always liked that song and used to play it for fun and then we just recorded it.

**YSK:** *Were you guys asked to contribute a song to the A Matter Of Degrees soundtrack? I think you would have only made an excellent soundtrack brilliant.*

**MA:** I don't think that guy even knows who we are.

**YSK:** *With yourself, drummer Ron Sloan and bassist John Hawthorne, do you feel pretty well set now?*

**MA:** Yeah, definitely. We got a lot of new material that we want to record sometime this summer and the songs always seem to be progressing lyrically. It's really cool to see it change from when you first start to when you feel like you're getting a handle on what you want to do. Sometimes you don't, sometimes you do. You kind of have the ability to sort of see what your songs will turn into.

**YSK:** *Are you guys totally satisfied with your two releases on Dr. Dream Records?*

**MA:** Totally. I'm quite happy they exist. The fact that Dr. Dream wanted to put them out is definitely something I'm satisfied with. You always want to move on. I've accomplished that, now what's my next trick? You always want to try and see where you could have wanted a different type of sound in there. That's part of the whole creative process to be inspired by drastically different things. I was reading about Woody Allen. He makes these really wild films and he's tried to prevent himself from stagnating. Why write the same song over and over again? That's what we're trying NOT to do.

**YSK:** *What do you think of film in conjunction with the tunes?*

**MA:** I was a film major when I went to school. Then I dropped out of film school in San Francisco and Ron, the drummer, got a degree in film. That's what I was going to be before I somehow got involved in playing guitar. I mean there was a real conscious choice. I felt that playing in a band was a lot more immediate. You don't have to get a bunch of equipment other than your guitar, basses and drums which aren't that hard to obtain. Film stock, film cameras, lights, learning how to use them takes a lot of time. Getting actors, plus you don't have as immediate a feeling. It takes a little bit more development to be a film guy. I like film a lot. I still have thoughts about going back to graduate film program. I really like the films of Hal Hartley a lot. Hal's a Long Island film-maker. If you ever get a chance, rent "Trust" or "Unbelievable Truths." They are just perfect. Modern. '90s.

**YSK:** *Have you made any videos yet?*

**MA:** A friend of ours made a video to the song "Bliss." It was part of their skateboard film. They have a skateboard company called the Alien Workshop. They put some images to "Bliss." That turned out really well. We

(Continued on Page 44)



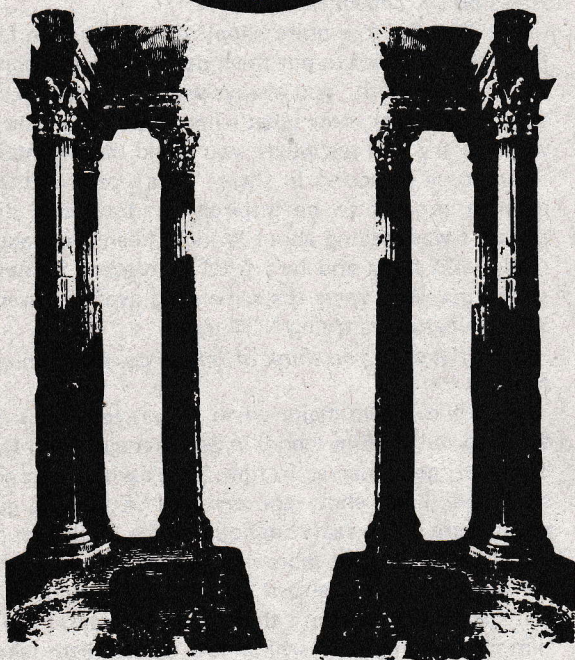
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(Continued from Page 43)

may put it out as a video. We'd make a film for one of our songs just because it would be fun to do. I'd like to make a film for every song. I think Sonic Youth did that for *GOO*. They made a film for every song so you could kind of put the video on and listen to the record. Some of the songs in there are really good and some are kind of lame, but it's a hot idea. The Residents did that, too. They had a record that had a series of one minute, 30 second songs, and they had a film for every one of them, and the films are just crazy. There are people dressed up like giant steaks running around, oh, it's just really good.

*YSK: When will you be playing again back East?*

MA: If we get another record out, then chances are we'll be out there. The Knitting Factory in New York City has asked us to play. I would like to play there. The East Coast has more tradition or something. There is more, there is something that feels rooted. The character of the people in the towns back East is very different than back here. I like to visit the East.

*YSK: Who is Neil Blender? (Wrote "Tranquil Sea" from REAL GOOD LIFE.)*

MA: He's a professional skateboarder known to millions of kids across the whole world actually. He came to one of our shows and he was like, yeah, I like what you're doing. He has a band called Warped World and we played a bunch of shows together in Orange County.

\*\*\*\*\*

*I know a lot of people will like what DON'T MEAN MAYBE is doing. Contact Dr. Dream Records at 60 Plaza Square, Orange, California 92666. Thanks to Mark at Dr. Dream for coordination. I thought you should know.*

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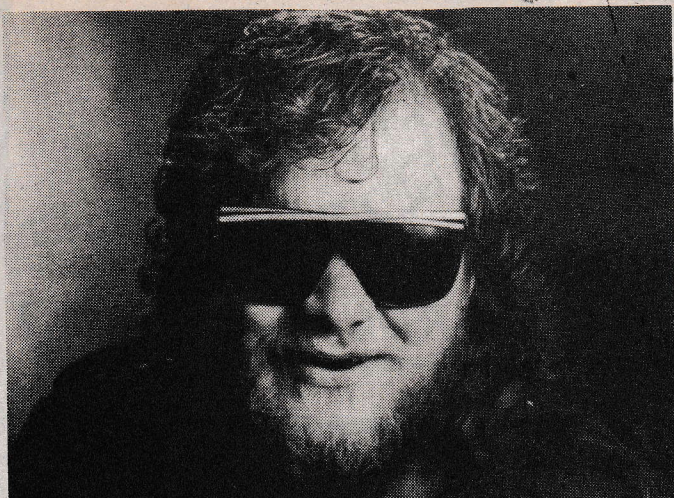
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Johnny Neel, a blind keyboard player who resides in Nashville, has 25 years in the music business as a player, writer and producer. He appeared on the Johnny Carson Tonight Show in 1990 with the Allman Brothers.

During the two years he played with the Allman Brothers, he wrote four songs for the Seven Turns Album: "Good Clean Fun" (No. 1 for three weeks), "It Ain't Over Yet," "Gambler's Roll," and "Low Down Dirty Mean."

He formed the Johnny Neel band and played clubs all over the Delaware area, and wrote songs for John Snyder ("Take the Long Way Home"), Restless Heart ("When Somebody Loves You"), The Oak Ridge Boys, Forrester Sisters, Mickey Gilley, Travis Tritt, Keith Whitley and several others.

He is currently working on his debut album, and terms his music "blinding rock."

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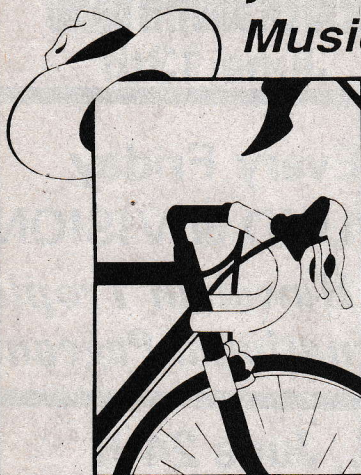
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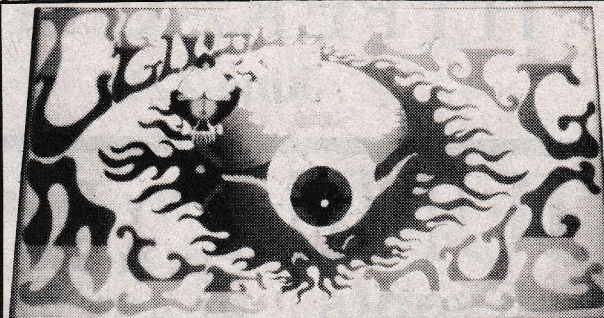
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# WHITE ZOMBIE

(continued from page 23)

never play New Jersey. Hopefully it will be good.

**M.K.:** *Is this your first time playing Jersey, ever?*

**R.Z.:** Ever. We've played everywhere in the world practically, except New Jersey.

**M.K.:** *What about the future of White Zombie?*

**R.Z.:** We're just going to keep touring and hopefully it will do some good. We're not trying to sell a million-zillion records, but if we could, I'm not going to complain.

**M.K.:** *Do you have any advice that you'd like to pass on for those trying to make it in the music industry?*

**R.Z.:** The advice that ever worked for us is that we never gave in to anything. So many bands totally change their band to be the "flavor of the month," and record labels don't really care about that. Do your own goofy thing.

White Zombie definitely do their own goofy thing. They play what Rob Zombie calls "Music for losers."

"We consider ourselves part of that," he continues, "loser kids that don't fit in, this is the band for them."

They played to an enthusiastic crowd of "losers," who could not get enough of their high energy, pounding music. The band works well together backing Zombie's deep voice. They used samples from movies and other sound effects. At one point the band was lit only by strobe lights which, by making everything look like it was in slow motion, made the music seem even harder and faster.

Check out White Zombie live if you can, or pick up *La Sexorcisto*. It's a worthwhile blow to the senses.

## THE CURE

(continued from page 33)

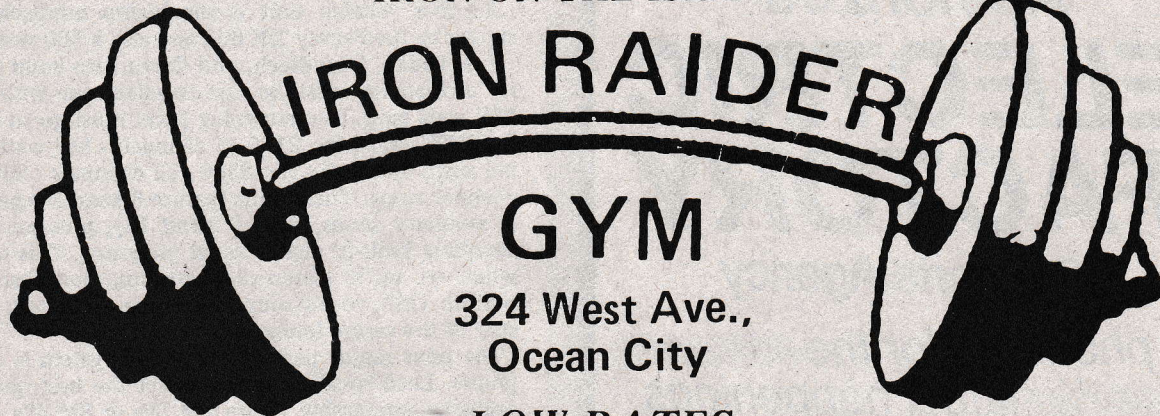
the stage like at other large shows. During "Why Can't I Be You," one girl did jump on stage. She didn't make a spectacle of herself, she just hugged Smith and was then dragged off by security. As they dragged her off, she reached for Smith, and he seemed to be watching, almost wistfully. It was a touching moment.

The lighting was positively spectacular. Each song's mood was captured perfectly by swirling lasers, bright strobes and falls of bright colors. The sound and lights together were mesmerizing.

From "Open" to "End," the show was incredible; it left the fans screaming for more.

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## SOUND ADVICE

(continued from page 19)

and horn). A newer line that's now out is the MR Series (music reinforcement). Again top honors to the MR 824 (12" and horn) and MR 825 (15" and horn). New cabinets are \$800-1,000 for the pair and \$500-600 used. If you can find them at a good price, grab them and go — you won't be sorry!

The last honorable mention is the Yamaha 4115 series. These cabinets have been around since the late 70s and sound wonderful. These cabinets are the mainstay of the casino industry and that should speak for itself. New about \$900 a pair, \$450-500 used; again, if you can find them, grab them.

As far as portable PA cabinets, this is your way to go. All of the listed sound smooth and natural, great power handling and the compression driver diaphragms are easily replaced. Stay away from cabinets from crate, custom, budget priced Toa, Holmes and cheapo brands and especially any cabinet that uses Piezo Electric drivers for the high end. Just bad news for any vocal-oriented band.

The most common portable mixer amp is the Peavey XR 600 series, 6 mike inputs, tape in/out, monitor out, built-in reverb, 9 band graphic EQ, and a Vuller 300 watt amp that can drive 2 ohm loads all day, plus Peavey's built-in DDT compression system. All around, the one to look for bargain priced at \$550-600 new and \$350-400 used. Again, there is a number of versions that come built-in to a flight case with removable fronts and backs, a true gem.

Another hot Peavey mention is the XR 1200, 12 channels, stereo, dual EQs, reverb, 2 monitor outputs, and a 200 watt per channel amp, \$1,300 new and \$700-800 used, good mid-level console.

Another reliable unit is the biamp mixpack, features similar to the Peavey XR 600 and also a 300 watt amp.

Toa, Crake, Soundtech, and Carvin also build good quality mixer/amp units, be sure to select one with at least a 200 watt amp. The crowning jewel must go to the Yamaha EMX series, the 2150 (6 channels - 150 watt per channel amp) and lastly the 2300 (12 channels - 250 watt per channel amp). These units feature 3 band EQ per channel, 2 auxiliary sends, dual 9 band EQ, plus an incredible sounding built-in digital signal processor. This unit is best when set up in stereo configuration, and thanks to the built-in DSP, vocals sound awesome, definitely the mainstay of the casino lounges.

The next major part of the sound system is the microphone. Lead vocalists should select the best quality mike available, preferably Shure SM 58s or SM 57s. These are the most widely used and accepted mikes in the world, and for good reasons. Electrovoice N/DYM series, Akg, Audio-technica, and Beyer Dynamic also build great vocal mikes -- the only limit is your budget. Stay away from Radio Shack, Philmore, and other off-Japanese brands. These mikes are good for general purpose paging, not lead vocals. Also be sure to select good quality mike cables, preferably Neutrix or Cannon connectors with a soft flexible cable such as Belden, Canare, or Mogami. Speaker cables should be at least 16 gauge wire with heavy duty ends.

Surely your new PA system will be a costly expense, but your audience will appreciate it and that should lead to more gigs. The added benefit is a small system can be "patched in" to become a sidefill monitor system; this is why you want top quality equipment.

Next month -- How to set up your PA and get a mix.



# IN TUNE MAGAZINE & WZXL 100.7 FM

## Concert Listings

### VETERANS STADIUM

GENESIS ..... June 1  
U2.....September 2

### SPECTRUM

NEIL DIAMOND .....August 9, 10, 11

### MANN MUSIC CENTER

JIMMY BUFFETT/Evangeline ..... June 2

*Second show added by popular demand!*  
CROSBY, STILLS & NASH .... June 5 & 6

### TOWER THEATER

TRACY CHAPMAN ..... June 7

MELISSA ETHERIDGE  
w/Jeffrey Gaines..... June 17

k.d LANG .....July 9

### TROCADERO

PETER DINKlage..... June 11

IAN McCOLLUCH ..... June 14

RIDE/Pale Saints..... June 16

THE DEAD MILK MEN..... June 19

LIVE..... June 20

### BUENA VISTA CAMPING PARK

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### U2 ANNOUNCES VETERANS STADIUM DATE! SEPTEMBER 2

Responding to what one commentator called "the hottest ticket in the history of Rock and Roll," U2 has announced the start of a late summer tour dubbed "ZOO TV-OUTSIDE BROADCAST."

The first part of the ZOO TV tour concluded on April 23 in Vancouver, B.C., and consisted of 32 shows in 30 cities across North America and has been met with extraordinary critical acclaim. "High art and high tech, the style and substance of Rock and Roll at its finest -- Brilliant." Tickets for all performances sold out in record time with city after city reporting jammed phone lines due to unprecedented demand.

The "ZOO TV-OUTSIDE BROADCAST" show will be a completely new stadium production. Only stadiums (not sheds or arenas) will be able to contain the scale of the spectacle which will integrate state of the art video technology, satellite transmissions and U2's music from their critically acclaimed No. 1 album, "Achtung Baby." Production design is by Fisher Park Associates of London (past work includes *The Wall*, *Steel Wheels* and *Live Aid*).

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